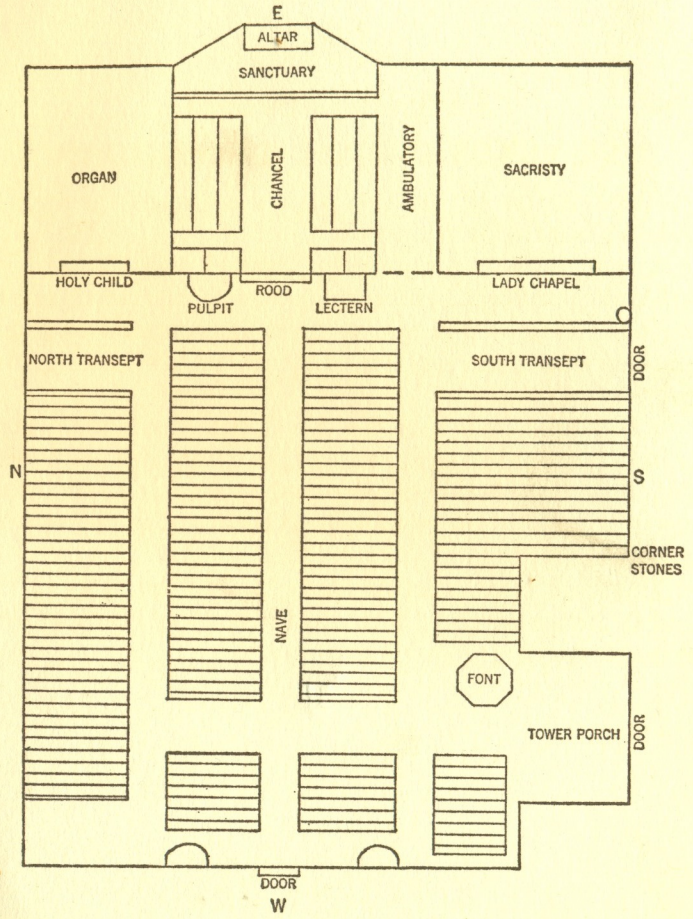
A Pilgrimage through
SAINT LUKE'S CHURCH, GERMANTOWN

ST. LUKE'S CHURCH, GERMANTOWN



A Pilgrimage through
ST. LUKE'S CHURCH, GERMANTOWN

WE INVITE you to join us on a pilgrimage through St. Luke's Church, Germantown.

As you make your journey through the Church, you will find paintings, sculpture, carvings, and other artistic objects. These serve not as mere decorations to relieve an otherwise plain interior; they are rather "the sign language of our Faith."

It has been said that "in the Gothic cathedrals, every stone . . . should have a message for those with open eyes." This little book has been prepared as a guide to the meaning of some of these messages to be found in the symbols along your way.

The work is respectfully dedicated to the glory of God and in honor of the 150th Anniversary of the establishment of this Church in Germantown.

INTRODUCTION

"I was glad when they said unto me, we will go into the House of the Lord." (Psalm 122:1)

St. Luke's Church presents a beautiful picture as one turns in from busy Germantown Avenue. The tree-shaded walk leads to the main entrance at the base of the massive, square tower.

A church is more than just a meeting place where services are held. It expresses the devotion by which the material substances of stone, wood, and fabric are transformed by the craftsmanship and faith of architects, sculptors, painters and musicians into a House of Worship to lift the soul to God.

Through the ages, there developed a system of symbolism in the structure and adornment of churches. The early Christians employed symbolism freely in the catacombs, those endless underground mausoleums of early days. In eras of persecution, when it was dangerous to be a Christian, the form of a fish hastily drawn, the act of making a cross on forehead or breast, a figure of a shepherd, or a ship, were the passwords that identified fellow believers.

Symbols include the use of numbers, forms, objects, colors, and lights. Some of the well-known ones are: a triangle for the Trinity; a circle for eternity; a quatrefoil for the four corners of the earth; a dove for the Holy Spirit; the color blue for the Virgin's gown, to mention but a few. St. Luke's Church contains many of these traditional symbols.

THE CHURCH BUILDING

The **dimensions of the Church**—height, length, and breadth—represent courage, fortitude, and strength.

St. Luke's was the first Episcopal Church established in Germantown. **Two cornerstones** that adjoin at the southwest corner of the south transept serve as concise symbols of the history of St. Luke's Church. The older stone is dated 1818 and refers to the year when the first building was completed. The actual beginning of the establishment of St. Luke's in Germantown may be traced to a meeting held on June 28, 1811, at the home of Thomas Armat. The little congregation worshipped in various temporary "halls" until 1818. The cornerstone dated 1875 marks the transition from the original structure to the present church building. Its walls are of Falls graystone with trimmings of Ohio sandstone, and the building is designed in the simple style of early twelfth century French Gothic.

THE TOWER

The **battlemented tower,** twenty feet square and rising to a height of eighty-eight feet, indicates strength. This massive and sturdy tower calls to mind the name of God who is a strong tower to whom we should come for refuge. (Proverbs 18:10)

The four grotesque figures at the corners of the roof are **gargoyles.** The symbolism of these figures is somewhat uncertain. They may represent the devils who are supposed to hover around the outside of a church because they are forbidden to enter it. They are said by some to symbolize the evil passions driven out of man by the Gospel. Functionally, gargoyles serve as rainspouts.

The **belfrey** of the tower holds one of the loveliest memorials given to the parish—a **chime of ten bells,** installed in 1892. These bells proclaim an invitation to come to the house of God. They send music and the hymns of the church out over the community and remind people that the affairs of God take priority over the affairs of man. They summon the faithful to worship. In general, they symbolize the sounding forth of the Word.

Following the English custom, each bell has a name. Ours are named for the Fruits of the Spirit (Galatians 5:22-23): 1. Love, 2. Joy, 3. Peace, 4. Longsuffering, 5. Gentleness, 6. Goodness, 7. Faith, 8. Meekness, 9. Temperance, and 10. Patience.

For many years these bells have played familiar hymn tunes before services, greeted happy bridal parties, and solemnly tolled "the passing-bell" for many souls. The **Angelus,** a form of devotion commemorating the Incarnation, is also rung daily at noon.

THE PORCH

The **porch,** or vestibule, at the base of the tower marks the change from the distractions of the outside world to the quiet peace of the House of God. The **Church Door** itself may remind one of Jesus who said, *"I am the door: by me if any man enter in, he shall be saved."* (John 10:9) In our prayers we approach the heavenly throne "through Jesus Christ our Lord." The Door of Salvation is thus a symbol of our Lord Jesus. Embodied in the door itself are such symbolic parts as the **Cross Pattee** that is found on the handle and the **Fleur-de-lis** seen in the hinge decoration.

Over the main doorway is carved the figure of a **winged ox.** It is the symbol of St. Luke, the Evangelist, and our

Patron Saint. In the Book of Revelation, St. John describes his vision of four living creatures that stood before the Throne of God: a lion, a man, an ox, and an eagle. For centuries these creatures have been interpreted as signifying the four Evangelists. The ox typifies the sacrificial life of Christ and this aspect is stressed in the Gospel according to St. Luke.

Three steps lead from the ground level to the vestibule. These steps, with their idea of the Holy Trinity, signify the beginning of the Christian pilgrimage, or the pathway of the Christian who seeks to worship God and to learn His ways.

On the left of the vestibule is a stained-glass window depicting the **Archangel Michael** and bearing the inscription, "This is the gate of heaven." Michael is the Protector of the Church Militant (Church on earth, fighting evil).

On the right is a **tract case** that offers tracts and other explanatory literature for the enlightenment of worshippers. Near the case can be seen a **wood carving of the Crucifixion,** with St. Mary and St. John near Christ. The inscription in Latin reads, **Jesu Agnus Dei Merci,** or "Jesus lamb of God have mercy." On the Cross will be seen the **Sacred Monogram,** INRI, which means Jesus of Nazareth, King of the Jews.

Crosses can be seen on the entrance doors to the interior of the Church.

THE BAPTISTERY

The baptismal font, or the baptistery, is a symbol of the Church's belief in the Sacrament of Holy Baptism. Its location near the entrance signifies that we first entered the Church, first received spiritual life, when we were baptized, or *"born of water and of the Spirit."* By baptism we were received *"into the congregation of Christ's flock"* and *"made a member of Christ, the child of God, and an inheritor of the kingdom of heaven."* The font ever reminds us that we are *"to continue Christ's faithful soldier and servant unto our life's end."*

The font is raised **one step** above the floor, symbolizing the words of the inscription around the font, *"One Lord, One Faith, One Baptism, One God and Father of all."* It also reminds us that baptism is the first step in the Christian life.

Many baptismal fonts are **octagonal** in shape; the number eight is traditionally associated with the idea of regeneration or baptism. When the font is **circular,** the beginning of eternal salvation is emphasized. In our font, the octagon and the circle are combined. The **eight pillars** represent the seven days of creation and the era of grace. *". . . the ark . . . wherein few, that is, eight souls were saved by water. The like figure whereunto even baptism doth also now save us . . ."* (I Peter 3:20-21) Note: this font was blessed on St. Luke's Day, October 18, 1889.

The carved **vine and branches** are symbolic of our Savior, that we are *"grafted into the body of Christ's Church."* On the sides of the font are shown three episodes from the life of Christ relevant to the Sacrament of Baptism: His baptism by John the Baptist; His blessing the children; and the Crucifixion, when *"for the forgiveness of our sins, He did shed out of his most precious side both water and blood."*

The **brass ewer** symbolizes innocence and purity. On it can be found the Winged Ox, symbol of St. Luke, and the inscription, *"One Lord, One Faith, One Baptism."*

Behind the font can be seen a **cross set in a niche.** This is to remind us that we were first signed with the sign of the cross at our baptism. Carved in the niche are the letters **IHS,** an abbreviation of the Greek name for Jesus. The proximity of the name of Jesus to the font reminds us that we receive our Christian name in baptism. The **two candles** on the shelf emphasize the two natures of Christ, divine and human, and also the fact that Christ is the light of the world. We received the light of Christ when we were baptized, and we are reminded that we are to carry this light into all the world.

THE NAVE

The term **nave** comes from the Latin navis, or ship. It refers to the long body of the church building in which the congregation assembles and is seated. The roof of the nave suggests the hull of an upturned ship. The Church is often symbolized in art as a ship. This is to remind Christians that the Church is a ship on the sea of life, sailing through all perils, tossed about by the stormy waves of persecution, heresy, and schism, yet reaching its destination unharmed. In the nave, we are at that stage of our journey known as the Church Militant (the Church on earth, fighting evil).

In Noah's ark, living creatures found refuge from the flood and the ship floated safely in the midst of a deluge in which everything else perished. On the Sea of Galilee, Jesus stilled the tempest and saved the vessel of the Apostles from disaster. Writing in the third century, St. Hippolytus likened the world to *"a sea, in which the Church, like a ship, is beaten by the waves, but not submerged."*

THE CENTER AISLE

In the **center aisle** there are no impediments and for all those who choose it the long, straight, unobstructed way is clear to the throne of God, symbolized by the altar. This aisle has been called "a parable of the 'Way of Life.' " By this Way, candidates for Confirmation come to the Bishop, seated in the sanctuary, and, after renewing the vows of their baptism, receive the sevenfold gifts of the Holy Spirit by the laying on of hands by a Bishop in Apostolic Succession. By this way, Communicants come to the Altar of God to receive the Body and Blood of Christ for the spiritual strengthening and refreshing of their souls. This aisle is used for the Litany chanted in procession in penitential seasons, and for joyful processions celebrating the great Festivals of the Christian Year. Bridal parties use it, and, at the end of mortal life, the Christian's body is carried over it for the Church's last blessing.

Along the side aisles stand the pillars and arches. The octagonal symbol of regeneration is continued in the construction of the pillars.

The **pillars,** which are the chief support of the Church, represent the apostles and prophets and other leaders of the Church. *"And when James, Cephas, and John, who seemed to be pillars, perceived the grace that was given unto me, they gave to me and Barnabas the right hands of fellowship . . ."* (Galatians 2:9)

The **arches** join the pillars and walls together and remind us of Jesus Christ and the sacraments by which God and man are joined together. The arch is also symbolic of the beneficence of God and the hospitality of the Christian faith.

THE CLERESTORY

The **clerestory** rises above the main roof and provides space for windows which help illuminate the interior of the building. There are twelve windows altogether—six in the North Wall, and six in the South Wall. The number twelve is especially rich in symbolic lore. Among the many Biblical persons and objects it can represent belong: the Apostles, the Minor Prophets, the baskets of bread at the feast of the 5,000, the Epistles of St. Paul, the tribes of Israel. In a more extended meaning it is sometimes used to represent the entire Church. Three of the North Wall windows contain stained glass representations of **angels**, messengers of God. The middle angel displays the inscription, *"Hail Mary, Filled with Grace."* Two of the South Wall windows show angels.

Along the base of the clerestory walls are displayed **shields** suggestive of protection and faith. On two of these are painted the Cross of St. Andrew (like the letter "X"); on the others appears the more familiar Latin Cross. The cross is the pre-eminent symbol of our redemption and at least 400 different designs of it have appeared in Christian symbolism and heraldic art.

The **Latin Cross** is probably the actual form of the cross upon which our Lord was crucified.

St. Andrew's Cross symbolizes humility and suffering. The Apostle, St. Andrew, who was crucified, is said to have chosen this form of a cross because he felt himself unworthy to be crucified on the same type that his Lord died upon.

Most of the **shields** incorporate the color **gold** as an essential part of their decoration. This precious metal represents pure light, the heavenly element in which God lives. Gold symbolized a gift to a King; gold was one of the gifts of the Magi. Gold refers to wealth, kingliness, splendor, virtue, the glory of God, and Christian might.

THE LECTERN AND PULPIT

Standing in the transepts are the Lectern (to the viewer's right) and the Pulpit (to the viewer's left). Both are used in teaching the Faith.

The **Lectern** (Latin: to read) holds a large Bible from which are read the appointed Lessons for Morning and Evening Prayer. It has sculptured on its front the figure of **St. Paul,** identified by the **sword** resting under his left hand and the rolled-up **scroll** in his right hand.

St. Paul was arrested for preaching Christianity to the Gentiles and became a martyr when he was beheaded in Rome with a **sword.** It was during his imprisonment in Rome that he wrote his powerful Epistles, symbolized by a **scroll.** St. Paul is sometimes symbolized by an open Bible with the words "Spiritus Gladius" (sword of the Spirit—which was Paul's term for the Word of God), and behind the Bible the sword of the Spirit itself. This symbolism may be found on the shield below the statue. (Read the Collect for St. Paul's Day, January 25th, on page 229 of the Prayer Book.)

The decorative design of the lectern includes a representation of **wheat**—suggesting the bounty of the earth and, in relation to Holy Communion, symbolizing the bread of the Eucharist. On the lectern also may be found a variant of the **Greek Cross,** with the arms ending in a triplex budded design suggesting the Holy Trinity.

The **Pulpit** (Latin: raised place) is used for sermons and addresses. The carved figure is St. Luke, shown with

a **nimbus,** which traditionally surrounds the heads of the three members of the Holy Trinity, of Angels, of Apostles, of Saints, and of Martyrs. In front of him, he holds an **unrolled scroll** and he stands above a shield on which is shown his symbol, the winged ox. The ox suggest strength and patience as well as sacrifice. *"For my yoke is easy and my burden is light."* (Matthew 11:30) The wings also suggest that the Gospel is to go to all the world.

We are not certain where St. Luke met St. Paul, but we do know that he became the constant companion of the famed Apostle and faithfully recorded the life of the great missionary to the Gentiles on a **scroll** known as "the Acts of the Apostles." On another **scroll** St. Luke wrote his Gospel, the good news about our Lord and Savior Jesus Christ.

Above and to the left of the Pulpit hangs a representation of the crucifixion in bronze. The Church is to preach Christ, and Christ crucified. On the crucifix can be seen the **sacred monogram, INRI.** These letters stand for the Latin inscription over the cross of Calvary, Iesus Nazarenus Rex Iudaeorum, or, *"Jesus of Nazareth, the King of the Jews."* (John 19:19)

Grape Vines form an important part of the symbolic decoration of the pulpit, and refer to the wine of the Holy Eucharist, as well as to the Church, and to Unity. The trefoil Greek Cross of the Lectern is also found on the Pulpit. Four angels with clasped hands support the Pulpit; their wings symbolize a divine mission.

THE ROOD SCREEN

A Rood screen of carved oak, with its open lattice, lace-like tracery, pinnacles, canopies, and intricate carvings, separates the chancel from the nave. Because of its solidity and endurance, the wood suggests the strength of faith and virtue, and of the endurance of the Christian against adversity.

"Rood" is an old English word meaning Cross. Above the screen, a transverse beam carries a large oak Cross in the Latin form. The Rood signifies that we pass from the Church Militant or the Fighting Church (symbolized by the nave) to the Church Expectant or Waiting Church (symbolized by the chancel) only by passing under the cross of the Crucified. Thus the wavy, winding lines of the tracery of the Rood Screen represents our sins being cancelled out by the Cross of Christ as we journey toward Heaven.

The screen is adorned with six *angels* on the columns, two of whom carry **scrolls.** Six heads, four of which support angels, can also be seen. Throughout the entire rood screen runs a delicate tracery of intertwined **vines,** like a sacred **leit motif.** This striking symbol of our Saviour is based upon St. John 15:1-8. In this passage, our Lord declares that He is the True Vine and His followers are the branches and must abide in Him or perish.

Doves can be found among the carvings on the rood screen. The dove is an ideal symbol of the Holy Spirit, because this bird is characterized by movement and swiftness, just as the Spirit is the image of powerful motion and life. This symbol reminds us also that God's Holy Spirit ever abides in His Church and that His living power is poured into our hearts through its sacraments.

THE CHANCEL

On the other side of the Rood Screen, raised three steps

above the Nave, is the **Chancel** (the cancelling out of sin). This denotes a higher stage of Christian life, the Church Expectant or Waiting Church. The Chancel contains stalls for the clergy and the choir. Some of the spiritual quality of the Chancel is foreshadowed in the symbols at the base of the arch which frames its entrance.

On the left, carved in stone, is a six-pointed star, known as the Creator's Star, a symbol of the Creation. In six days God created the heaven and the earth. This star is also an ancient emblem of God the Father, with the sixfold attributes of the Deity: Power, Wisdom, Majesty, Love, Mercy, and Justice. That He is a Triune God is symbolized by the fact that this star is made of two triangles, signs of the Holy Trinity.

Also on the left and painted on a shield under the Creator's star is a **crown.** The "Crown of Life," symbol of victory, sovereignty, and the reward of the faithful, is often referred to in the Holy Scriptures. *"And when the chief Shepherd shall appear, ye shall receive a crown of glory that fadeth not away."* (I Peter 5:4) *"Blessed is the man that endureth temptation, for when he is tried, he shall receive a crown of life, which the Lord hath promised to them that love him."* (James 1:12)

On the right, carved in stone, is a **rose.** The Christmas rose is, of course, a Nativity symbol. The rose reminds us of the prophecy of Isaiah, that the desert shall blossom as the rose at the coming of the Kingdom of Righteousness. The rose is also a symbol of Messianic hope, of love, and of our Lord.

Below the rose and on a shield is the **fleur-de-lis** (flower of the lily). The fleur-de-lis with its three divisions is a widely used symbol of the Trinity. It is also symbolic of the Virgin Mary and the Annunciation of our Lord.

Inside the arch, on each side, and on the chancel side of the Rood Screen, are **two angels** carved in stone. One has a **thurible,** or **censer,** which is a symbol of the adoration which angels offer to God. The other holds a **host and chalice.**

The host is the flat, round piece of unleavened bread which the celebrant consecrates at the Eucharist or Mass. Its name comes from the Latin word, **hostia,** meaning victim, or sacrifice. When shown with the chalice, it symbolizes the Sacrifice of Christ upon the Cross. The chalice, or cup, is a symbol of the Christian faith.

THE ORGAN

The art of music (aural symbolism) plays an important part in the service of the Church. The space between the Rood Screen and the Altar Rail is set aside for the **Organ** and the **Vested Choir** of men and boys. Good church music has rightly been called "the daughter of heaven" and the pipe organ "the king of instruments." The display pipes are the tangible evidence of a great instrument of praise and symbolize the joy and music of which that instrument is the source.

St. Luke's organ, a copy of the one in Tewkesbury Abbey, England, was installed in 1893, and extensively reconditioned in 1958. It has been said that the installing of this instrument produced a remarkable change in the art of organ building in the United States. Its performance made possible the excellence of such organs as those of the Cathedral of St. John the Divine, of the College of the City of New York, and of St. Paul's Chapel, Columbia University, among others.

To hear the music of the Mass, sung by our own well-trained choir accompanied by that superb organ is not only an unusual aesthetic experience but also a wonderful aid to devotion.

The woodwork of the organ front is similar to that of the Rood Screen. The carved inscription over the console reads: *"Day by day, we magnify Thee"* (and continued on the South side under the winged cherub) *"And we worship Thy name ever world without end."*

On the choir stalls is carved the Rose of Sharon. In the Song of Songs (2:1) Christ is referred to with this symbol, *"I am the rose of Sharon, and the lily of the valley's."*

There are **four stained-glass windows** in the chancel. The two north windows show angels, one with a harp and one with a violin. In the glass of the south windows the angels play pipes and a flute. When they are thus pictured with musical instruments, the symbolism refers to the eternal praises which they sing to God.

THE SANCTUARY

The **sanctuary** (holy place) is that part of the church behind the altar rail, the bar of judgment. Beyond that rail only the clergy and the laymen who assist them in the Mass are permitted. The sanctuary represents the last stage of our Christian journey, the Church Triumphant. Thus "The Way" leads us at last to the **Altar** itself which is the throne of God. The Altar, or Lord's table, is the supreme focal point of our journey. It is an everlasting symbol of God's spiritual presence in His church, and is the symbol of Christ's sacrificial death, further illustrated by the bread and wine in the sacrament.

The altar is raised above the pavement of the sanctuary by three steps. The topmost one, on which the altar stands is known as the footpace or predella. On it, the priest stands to celebrate the Mass, while the deacon and subdeacon stand on their respective steps below him. Inscribed on the middle step, now covered by a rug, are the words: *"That I may go unto the Altar of God."*

The High Altar at St. Luke's is impressive in its beauty. On the front is carved in stone a lamb with a banner. This is known as the **Agnue Dei,** *"The Lamb of God which taketh away the sin of the world."* (John 1:29) The banner is the sign of victory.

The altar is covered with two under-cloths and a fair linen cloth, which extends downward on both sides. The fair linen is marked with five crosses to remind us of the five wounds of Christ and is symbolic of the shroud that covered His Body. Carved in the mensa stone (top of the altar) are also five crosses representing the five wounds: hands, feet, side, head, and back.

Enthroned in the center of the Altar is the **Tabernacle** (tent). It is a metal safe, lined with wood covered with silk. On the **Tabernacle Door** are shown the **Host and Chalice** and the inscription, *"I am the Living Bread."* carved in stone are the words, *"He that eateth Me, even he shall live by Me."* In the Tabernacle, behind a while silk veil, is a ciborium (a covered cup made of gold) containing the consecrated Wafers. Thus the Blessed Sacrament is reserved for the sick. A white hanging lamp is kept burning day and night before the Blessed Sacrament when It is reserved in the Tabernacle. In honor of the Real Presence of Our Lord in the Most Holy Sacrament of the Altar we make a genuflection (bending the right knee) as we pass the Tabernacle.

"O God, who under a wonderful Sacrament hast left us a Memorial of Thy Passion; grant us, we beseech thee, so to venerate the sacred mysteries of thy Body and Blood, that we may ever perceive within ourselves the fruit of thy redemption. Who livest and reignest, world without end. Amen."

Nothing but the **altar cross** may stand on the top of the tabernacle when it contains the Host. This central cross is to remind us that Christ is to be the center of our life.

Two candles made of beeswax, one on each side of the Altar, are the Eucharistic lights and signify the Divine and Human Nature of Christ, the Light of the world. On the retable, or shelf, at the back of the Altar stand the six office lights. Six, is the imperfect number and reminds us that our worship, due to human failings, can never be the perfect thing it shall be hereafter. The six candles also remind us of the six attributes ascribed to God: wisdom, majesty, power, love, mercy, and justice. Branch candlesticks are sometimes used carrying three, five, or seven candles. If three, they represent the Holy Trinity; if five, they refer to the five wounds of Our Lord on the Cross; if seven, they tell of Our Lord's perfect life.

The **silver vases** are used for flowers. Flowers are on the altar, not because they are pretty, but because they are symbols of the resurrection. As the seed dies in order to produce the more beautiful blossom, so does human life die in order that it may flower in eternal life. Flowers are given as memorials to the faithful departed: *"Rest eternal grant unto them, O Lord, and let light perpetual shine upon them."*

Because of its whiteness and because it is a precious metal tested by fire, **silver** has become the symbol of purity and chastity. Silver is also symbolic of the eloquence of the evangelist. *"The words of the Lord are pure words: as silver tried in a furnace of earth, purified seven times."* (Psalm 12:6)

The silver cross, Eucharistic Candlesticks, office candlesticks, and vases are all Italian antiques, made before 1600. The candlesticks are dated 1582, only ninety years after Columbus discovered America.

Overhead are **seven silver hanging lamps** that symbolize the Seven Gifts of the Holy Spirit given at Confirmation: Wisdom, Understanding, Counsel, Ghostly Strength, Knowledge, Godliness, and Holy Fear. The lamps give a red light to signify the descent of the Holy Spirit upon the Apostles on Pentecost in the form of cloven tongues of fire.

An essential part of the altar is the **reredos,** the decorated wall of carved Caen stone that rises behind the altar proper. From the base to the top, the reredos is 18 feet high. It is adorned with carved stone work of intricate design.

The reredos is divided into **three bays.** In the center panel of the triptych is depicted in strong relief the **scene of the Crucifixion,** with the two standing figures, St. Mary and St. John. This bay is a replica of that in Christ Church Cathedral, Oxford. The side bays have a plain surface dotted with fleur-de-lis.

Overhanging the group in the center panel is an elaborate **canopy** of pierced and carved tracery work, and at the base of the panel is a carved border called a **corbel.** Niched **pilasters** with corbels and canopy tops divide the bays.

There are twelve niches in the other boys. In four of these are figures of the archangels: (from your left)

Gabriel, with a trumpet. Gabriel, the Chief Messenger of God, whose name means "God is my strength," is the angel of the Day of Judgment when the trumpet shall sound.

Raphael, with a thurible. Raphael's name means "God is my health." He is the chief of the guardian angels. This archangel represents the High Priestly Office of Our Lord and is the leader of the Powers. The thurible is a symbol of adoration offered to God.

Uriel, with a lily. The name Uriel signifies, "God is my light." He is the leader of the Seraphim and was said to have guarded the sepulchre of Our Lord. The lily is a token of purity and is a symbol of the Resurrection and eternal life.

Michael, with a sword and above the dragon. Michael, "who is like unto God," represents the power of God. It was he who fought the dragon and overcame him, and cast out Lucifer and his rebels. He is the Protector of the Church.

In the lower niches appear four saints: (from your left)

St. Thomas, with a carpenter's square. St. Thomas, who cried when shown the wounds of the Risen Christ—"My Lord, and my God," was an evangelist in Persia and India. This once doubtful Apostle is said to have erected with his own hands a church building at Malipur, in East India. Hence the symbol.

St. Mary Magdalene, with a box of ointment. St. Mary Magdalene has come to be accepted as the great example of the penitent sinner, absolved from sin through faith in Christ. Her most common attribute is the alabaster box of ointment, in reference to her anointing the feet of Jesus. (Luke 7:37-38)

St. Simon of Cyrene. "*. . . they laid hold upon one Simon, a Cyrenian, coming out of the country, and on him they laid the cross, that he might bear it after Jesus.*" (Luke 23:26)

St. Peter, with the key and scroll. Christ changed Simon's name to Peter, the Rock, upon whose faith the Church is built. He seems to have been the spokesman for the Apostles. The key means authority, referring to Our Lord's words to the Apostles through St. Peter: "*I will give unto thee the keys of the Kingdom of Heaven.*" St. Peter was crucified at Rome during the reign of Nero. He requested that he be crucified upside down, as he felt unworthy to die in the same position on the cross as his Lord.

Near the altar are (to your right): The **Sanctus Bell,** which is rung at the most solemn parts of the Mass and announces the coming of Christ in the Eucharist; the **Sedilia,** three seats placed on the south side of the Sanctuary for the use of the clergy; and the **Credence Table,** where the elements and vessels of the Eucharist are placed before use in the service.

Far above the Altar and almost directly overhead is a **mural** depicting Our Lord reigning in Glory. His robes are like the Eucharistic vestments worn for great Festivals at St. Luke's. The painting depicts the history of the Church, and the saints who are shown are:

On the Epistle side (South—your right)

St. John the Baptist, forerunner of Christ, born six months before Him. He baptized Jesus, and was beheaded by King Herod.

St. Elizabeth, the mother of St. John the Baptist, and cousin of the Virgin Mary.

St. Athanasius, Bishop of Alexandria, and known as the "Father of Orthodoxy" because of his valiant defense of

the doctrine of the Trinity against Arius, who denied the Divinity of Christ.

St. George (kneeling) is the patron saint of England, and also of all soldiers. His legendary victories over the dragon have made him the symbol of the triumph of right over oppression and wickedness.

St. Theodore of Canterbury, who at the Council of Hertford in A.D. 673 united the British Church and the Roman mission as the Church of England—"Ecclesia Anglicana."

Archbishop Laud, defender of Anglicanism and uncompromising foe of Puritanism. He was executed on January 10, 1645 by the Puritan Parliament.

On the Gospel side (North—your left):

St. Mary, the Blessed Virgin Mother of Jesus.

St. Agnes, virgin and martyr, patroness of children. She died defending her virginity during the Diocletian persecution in 303.

St. John, "the disciple whom Jesus loved." He stood faithful at the Cross, whence the dying Saviour made him the guardian of His Mother. He wrote the fourth Gospel, three Epistles, and the book of the Revelation. He lived to an extreme old age, and died at Ephesus about the year 100.

St. Ignatius, a disciple of St. John the Evangelist, appointed Bishop of Antioch. He was martyred under Trajan by being thrown to the lions in 107.

St. Francis of Assisi, "the Little Poor Man," founder of the great Order of Friars Minor. In 1224 he received the Sacred Stigmata, the marks of the Crucified Saviour.

John Keble, a priest of the High Church school, leader and author in the Tractarian and Oxford Movements. He died in England, March 29, 1866.

The three stained-glass windows of the Sanctuary are:

NORTH: **The Visit of the Magi** (Jesus, Mary, Joseph, and the three Kings) "By Thy Holy Nativity."

CENTRAL: (behind the reredos) **The Institution of the Blessed Sacrament.**

SOUTH: **The Resurrection** (Mary Magdalene kneeling before the Risen Christ. Christ's first resurrection appearance is to a converted sinner.

"By Thy Glorious Resurrection, Good Lord deliver us."

On the south side of the Chancel, the **Ambulatory,** or passageway used by the clergy, leads to the Sacristy. Two stained-glass windows illuminate the ambulatory. These portray **Christ's Triumphal Entry into Jerusalem.** (The palm is the symbol of victory; the colt, the foal of an ass, is the symbol of peace and humility.) *"Blessed is He that cometh in the Name of the Lord. Hosanna in the highest."*

The **Sacristy** is the room in the church building where the vestments, sacred vessels, and altar appurtenances are kept. It is here that the priest vests for Mass. The Sacristy symbolizes the womb of the Virgin, because here Christ put on the "garments" of a human being.

An **Iron Gate** guards the entrance to the Sacristy and Chancel. The gate has several symbolic meanings in Christian art. It may signify death and departure from the life of this world. A gate is always a central feature in representations of the Descent into Hell. Christ has broken through it and its fragments lie strewn at His feet. It may also represent the entrance into the heavenly Paradise. *"Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors."* (Psalm 24:7)

THE LADY CHAPEL

The **Lady Chapel,** or more exactly, The Chapel of Saint Mary the Blessed Virgin, is located in the south transept and was consecrated on St. Andrew's Day 1901.

In the center is the Altar, on which can be seen the Tabernacle Door, brass candlesticks, and a crucifix. The **Chi Rho** on the Tabernacle Door is taken from two Greek letters which are made like the English X and P. They are the first two letters in the Greek word for Christ and are seen with one superimposed upon the other. This is among the most ancient of the so-called monograms of our Lord Jesus Christ.

The **reredos** has an "M" (Mary) with a **Crown** at the top and a decorative border of the **vine** and **Rose of Sharon.** Below the crown is the **Annunciation Scene**—the angel **Gabriel** kneels before **Mary** who has her arms crossed in prayer. A **dove** symbolizes the Holy Ghost.

A **Credence Table** of stone (a shelf to hold the bread and wine before consecration) is on the right side of the altar. To the left of the altar is the **Piscina.** This recess in the stone wall has its bottom hollowed out to form a basin, pierced with a hole and attached to a pipe leading directly into the earth. In order to prevent desecration, this basin is used for the disposing of surplus holy water and non-solid sacred matter that has to be destroyed. They go back to mother earth.

Above and to the left of the piscina is the lesser **Aumbry.** This is a small cabinet marked with the words **OLEA SANCTA** (Holy Oil). Here, in containers called "stocks," are kept the Holy Oils blessed by the Bishop on Maundy Thursday: Oil of the Sick for the Sacrament of Holy Unction; Oil of Catechumens to anoint candidates prior to Baptism; and the Oil of Chrism used at Baptism and Confirmation. This olive oil, blessed by the Bishop, represents the fullness and diffusion of Grace given by the Holy Ghost.

Above and to the right of the credence table is an **Icon** (sacred image or picture) of the Eastern Orthodox Church. It is from a Church in Russia destroyed during the Bolsheviki revolution. Before the Icon of the Madonna and Child hangs the traditional blue vigil light.

Above the altar is a **Sanctuary lamp,** attended by seven **cherubs** with wings outstretched. The single lamp of red or white light in front of the reserved Sacrament (in the Tabernacle) symbolizes the continual watchfulness of the Church. Cherubim belong to the highest order of angels and like Seraphim and Thrones are said to stand around the throne of God.

The window to the right of the altar shows Christ blessing the Children. *"Suffer little children to come unto me and forbid them not, for of such is the Kingdom of God."*

Next to the stained glass window is a statue of the Madonna and Child copied from one on the Isle of Wight, England. At the base of the statue are found votive candles, lighted by the worshippers, they are signs of gratitude or dedication. They are lighted in memory of someone, or for some particular intention.

Above the south transept door is a **Rose Window,** portraying a **Worshipping Cherub,** with the Latin inscription, Sanctus, Sanctus, Sanctus, Deus Dominus Est (Holy, holy, holy, is the Lord God"). Six circles or groups of lilies, five to a group, surround the worshipping cherub. The lily is the flower of the Virgin Mary, and typifies purity and virginity.

Windows symbolize the Holy Scriptures because they repel all winds and storms, yet admit light to strengthen the faithful.

The **arch** over the south transept door ends in a **rose** on the east side and a **Creator Star** on the west side. In the five petals of the rose are seen the five joys of Mary: the Annunciation, the Visitation, the Birth of Our Lord, the Presentation, and the Finding in the Temple.

The Good Shepherd Window. "The Lord is my Shepherd." Christ showing His love and care for His people.

Two windows depicting the **Nativity of Our Lord.** Note in the first window: Jesus, Mary, Joseph, and pair of turtledoves. *"And the Word was made Flesh and dwelt among us."* Note in the second window: the angel and heavenly host appearing to the shepherds. *"Behold, I bring you good tidings of great joy which shall be to all people."*

THE SOUTH AISLE (stained-glass windows)

The Annunciation. The angel Gabriel displays a banner on which is inscribed, **Ave Maria, Grazia Plena,** or "Hail Mary, Filled with Grace." Note the lily, symbol of the Virgin; and the Dove, symbol of the Holy Ghost. *"Blessed are the pure in heart, for they shall see God."*

The Presentation. (Luke 2:22-39) Note the Christ child in the aged Simeon's arms; Mary and Joseph; the aged prophetess Anna; two candles denoting that Christ is Very God and Very Man; the flaming lamp symbol of the presence of God; the cage in the foreground containing the Holy Family's offering for sacrifice of a pair of turtledoves, or two young pigeons. *"Blessed are the peacemakers, for they shall be called the children of God."*

The Flight into Egypt. (Matthew 2:13-15) *"Out of Egypt have I called my Son."*

THE WEST WALL

Along the West Wall are found: a stained-glass window, **The Baptism of Jesus.** (John the Baptist baptizing Christ; the Spirit of God descending like a dove.) *"This is my beloved Son in whom I am well pleased."*

Two confessionals, one near the south aisle, one near the north aisle. Here in private the repentant Christian acknowledges his sins before God and receives absolution, the declaration by the priest of God's forgiveness and remission of sins. *"Whosesoever sins ye remit, they are remitted unto them; and whosesoever sins ye retain, they are retained."* (John 20:23)

The Rose Window, Christ in Glory. In this window high up on the western end of the church, Christ reigns as King, as His crown, orb, and scepter testify. The orb, royal symbol of power over the world, reminds us that *"the kingdoms of this world are become the kingdoms of our Lord, and of his Christ; and he shall reign for ever and ever."* (Revelation 11:15) As Christ gives His three-finger blessing (symbol of the Holy Trinity), the heavenly host surrounding Him play upon musical instruments, singing their praises to Him. The angel at the top bears a banner with the inscription, *"We praise Thee, O God."*

Over the West Door, a **stone statue** shows Christ the King reigning in Eucharistic vestments: the chasuble, representing charity; and the maniple on the left arm, representing service. The pedestal on which the statue stands shows the **winged ox,** the symbol of St. Luke our Patron. At the bases of the arch appear two symbols intimately associated with Our Lord: **nails** within a **circle of thorns;** and a **Host and Chalice.**

canopied reredos, two angels represent the "messengers and ministers from God." The **vine and grape** symbolism also appear on this altar.

On the **tabernacle door** is seen the name "Jesu," surrounded by an encompassing and brilliant flame. This **flame-like symbol** is an aureole, the symbol of divinity, therefore of supreme power. Its use has been reserved for the representation of Divinity: the Father, the Son, and the Holy Ghost.

The combined **circle** and **Greek Cross** on the front of the altar suggests the thought of eternal life—world without end, and also the enduring values of the Christian religion.

Near the Chapel of the Holy Child, on the North Transept Wall hangs a valuable copy of Raphael's painting the **Madonna of the Chair.** The inscription reads: *"By Thy Holy Incarnation."*

THE STATIONS OF THE CROSS

From the earliest times Christians flocked to the Holy Land to visit the places sanctified by the events in our Lord's earthly life. Especially popular was the pilgrimage along the Way of Sorrow. This pilgrimage was made with great devotion, the procession stopping (or making "stations") for prayer and meditation at the various traditional points where special events took place. For those who were unable to visit the Holy Land, the custom arose of setting up replicas of the different incidents along the walls of the Church, so that the faithful could make spiritual pilgrimages. After a long development, these little shrines became restricted to the following fourteen:

First Station: Jesus is Condemned to Death
Second Station: Jesus Receives the Cross
Third Station: Jesus Falls the First Time under the Weight of the Cross
Fourth Station: Jesus Meets His Blessed Mother
Fifth Station: The Cross is Laid on Simon of Cyrene
Sixth Station: St. Veronica Wipes the Face of Jesus
Seventh Station: Jesus Falls the Second Time
Eighth Station: The Women of Jerusalem Mourn for Our Lord
Ninth Station: Jesus Falls the Third Time under the Cross
Tenth Station: Jesus is Stripped of His Garments
Eleventh Station: Jesus is Nailed to the Cross
Twelfth Station: Jesus Dies upon the Cross
Thirteenth Station: Jesus is Taken Down from the Cross
Fourteenth Station: Jesus is Laid in the Sepulchre

CONCLUSION

It is appropriate that we finish our pilgrimage of St. Luke's near the East End of the Church. The Altar, or Throne of God, is purposely located at the East because it is here that the sun's rising is first seen. The East End symbolizes the most important Christian message of all—the Resurrection, the triumph over death.

"He which testifieth these things saith, Surely I come quickly: Amen. Even so, come, Lord Jesus. The grace of our Lord Jesus Christ, be with you all. Amen." (Revelation 22:20-21)